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CITY OF MANCHESTER
ART GALLERY

A Collection of
CHINESE BLUE & WHITE PORCELAIN
on loan from
Lt.-Col. SIDNEY G. GOLDSCHMIDT

December, 1925

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21. 12. 1925

PREFACE

IN compiling the following catalogue of Chinese Porcelain, a short opinion of the rarity, the quality of the workmanship, the merit of the drawing, and the beauty of the blue, has been added to the stereotyped description of each piece and the subject of its decoration.

It is also indicated which are the pieces most sought after by European collectors, and other information of value to the student is included. A few specimens are also exhibited, and descriptions given, of genuine contemporary pieces of inferior quality, to serve as a guide to what should not be purchased by the æsthetic collector. All the specimens exhibited, with the exception of a few Japanese pieces and the so-called soft paste, are of one type, *i.e.*, Chinese Porcelain, decorated with cobalt blue under the glaze, and with a few exceptions they were made in the reign of K'ang Hsi (1662-1722).

A few earlier examples and a few of later manufacture are also shown to demonstrate the development of "blue and white" from the earlier Ming and the decadence which began in the reign of Yung Cheng, the successor of K'ang Hsi, who interested himself in the invention of other kinds of Chinese Porcelain to the neglect of "blue and white."

There will also be found for the sake of comparison a few high-grade but entirely modern pieces and a few of Japanese manufacture. The differences between these and the products of the K'ang Hsi artists may appear to the student either subtle and baffling or obvious, according as the power of perception is obtuse or acute, but it must be remembered that the eye can be trained by study and comparison. In this connection it is interesting to distinguish between what was produced by Chinese artists for their Chinese patrons and what was intended for export. The Chinese craftsmen seldom,

if ever, made their vases, except for export, in sets or even in pairs, or without some utilitarian object or some reference in the shape or decoration to their religion, legends and superstitions. The sets of five (two beakers and three vases) were usually intended for mantel-piece decoration and were therefore for export, and, though the quality was often of the highest, the decoration is apt to be characterised by ornament for ornament's sake. The student must decide for himself which of the two styles he considers the more artistic, which the more decorative, and which of greater interest, although a collection should contain specimens of each kind.

The date and authenticity of Chinese Porcelain, made during the last two or three centuries, is undoubted and there is never a divergence of opinion among experts on this point. This dating has been arrived at by the study of Chinese collections of authentic pedigree, the pieces having been in great families since they were made for domestic use or ornament, and also by comparison with specimens in the Dresden Museum. This contains a collection made of examples sent from China at the date of manufacture, to serve as a guide to the workers in the Dresden factories who were constantly on the look-out for new designs and models and who, in return, sent specimens of their work to China. To arrive at the dates, the points for comparison are the consistency and colour of the paste, the shade, quality and purity of the blue and the white, the style and the artistic merit of the decoration, the shape and the glaze. It may be mentioned that such date-marks as appear in descriptions in the catalogue are mentioned in each case only as a point of identification and are no guide to the actual date of manufacture, for the date marks are often false. This is a peculiarity of Chinese porcelain, especially of the K'ang Hsi period, few specimens bearing the date-mark of this reign. Some bear that of an older reign, many only some symbol or device, while others have no mark

of any kind. It should be noted that the marks on pieces of fine decoration with artistic merit are very beautifully written, and that careless and badly written marks are usually associated with inferior quality.

Another point of interest is the divergence in the blue. There are K'ang Hsi pieces of which the blue is even paler than No. 39 or more intense than No. 12, sometimes even approaching black, and between these extremes there is an infinity of gradations, but it is not possible for the collector to adopt as a standard, a blue of a certain shade, and to reject all examples paler and darker. A collection could not be formed in this way without an immense expenditure of time and money, if at all, as experience leads one to associate certain shades of blue with certain styles of decoration. Further, if we look at a cabinet full of blue and white porcelain, the variation in the blue forms one of the chief charms, provided that the colour is pure. Added to this the paste should be thin, the white untinged, the shape perfect, the drawing well executed and with artistic merit and the glaze brilliant and liquid.

SIDNEY G. GOLDSCHMIDT

The Art Gallery Committee are much indebted to Colonel Goldschmidt for the loan of his collection of Blue and White Chinese Porcelain

CATALOGUE

Room 2

Case 1

1 PAIR OF VASES; decoration, female figures; high quality, but the blue somewhat opaque; from a well-known collection; mark, Jade

2 JAR AND COVER; in the shape of a drum; very deep blue; mark, Kea-tsing

3 PAIR OF BEAKERS; trumpet-mouthed; the decoration marked off in triangles; an uncommon shape, size and decoration, but the blue rather solid and dull; mark, a leaf

4 THREE VASES; loose ring handles; decoration, female figures; the highest quality; from a well-known collection; marks, Cheng-hua

5 FLOWER POT; an interesting scene; in a garden a Mandarin and his wife are being handed refreshment, on the right is some sort of a car and attendant, and on the left a horse with the rider dismounted, in the smaller panel is a mythical person riding on a fish; no mark

6 PAIR OF BEAKERS; decoration, "The Love Chase"; see No. 16

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7 SUGAR BOWL; decoration, storks and fir trees; a soft and brilliant blue, but the piece has lost its cover and has therefore no place in a collection; no mark

8 PAIR OF VASES; decoration, female figures; the glaze has been discoloured in the firing otherwise high quality; should not be in a collection; mark, a leaf

9 FIVE SCENT SPRINKLERS; of varying shades of blue, all of the highest quality; which particular shade is preferred is a matter of individual taste, although the centre one would realize the highest price at auction; no marks

10 THREE BEAKERS; decoration, sweet flag leaves; the middle one is the best; rather thick paste but the quality is as good as one gets in this type; no marks

11 BEAKER; decoration marked off in panels; probably part of a set of five; the blue somewhat opaque but a high-class piece and uncommon; mark, a fungus

12 BEAKER; decoration, stem hawthorn; an uncommon piece; a very beautiful, deep shade of blue; mark, a double ring

13 BRUSH POT; the paste of these pieces is always coarse; the blue is deep and brilliant; no mark

14 TEAPOT; in every respect the highest quality; the subjects of the decoration of the two panels are interesting, especially the intimate domestic scene in one of them; a rare mark, G

15 POT; cylindrical; decoration, a rocky landscape; a brilliant piece but minus its porcelain lid; no mark

16 BOTTLE; the decoration of mounted warriors and a lady is known as "The Love Chase"; the highest quality; no mark

17 BOTTLE; beaker shaped; the glaze rather dull; a very decorative piece of good quality and uncommon; mark, a double ring

18 PAIR OF VASES, with covers; and a VASE, beaker shaped; probably part of a set of five; the highest quality, the blue pale but brilliant; mark, a leaf

19 PAIR OF BOTTLES; decoration, compartments with implements and flowers; on the necks "Vandyke" lace decoration; the highest quality; no mark

20 POT for holding bamboo writing brushes; cylindrical; a light but brilliant blue; the decoration is interesting and uncommon; a Mandarin looks out of a curtained bathing-machine tethered to a tree, attendants await him at the water's edge; no mark

21 THREE BEAKERS; "Vandyke" lace decoration; probably parts of sets of five; high quality; no mark

22 and 23 Two BEAKERS with the not uncommon decoration of figures in a rocky landscape; No. 22 is a brilliant piece and superior to No. 23; mark, a double ring

24 GINGER JAR; large, oviform; ascending and descending hawthorn branches; of good decorative value but, compared with the really fine ginger jars, only a moderate example, the blue being dull and the glaze imperfect, although the drawing is bold; no mark

25 PLATE; decoration, Arabesques, diapers and panels of flowers, symbolic of the seasons; somewhat coarse pasté but very decorative and a successful piece in the potting, colour, glaze and drawing; also uncommon on account of its size; mark, Praiseworthy

26 GINGER JAR; decoration, the not uncommon subject of figures in a rocky landscape, boldly drawn with brilliant blue; the glaze is intentionally "egg-shell" rather than liquid; mark, a double ring

27 PAIR OF DISHES; circular; with a curious boss medallion in centre; fine quality and rare; no mark

28 DISH; circular; the highest quality; the blue pale but brilliant; the decoration of the centre shows figures in contemporary William and Mary costume and head-dress, evidently copied from a European picture; the figures in the panels of the border are Chinese; a rare piece in this size and quality, the blue with this decoration being usually indigo; mark, K'ang-hsi

Case 2

29 VASE; decoration, flowers and rocks; probably one of a set of five; high quality; no mark

30 THREE BOWLS; decorated with the same scenes; they are exceedingly attractive and of the highest quality: although the blue would be too grey for some European collectors it is much liked by the Chinese; marks, Cheng-hua and K'ang-hsi

31 TWO CUPS; good quality; no mark

32 PAIR OF BOTTLES; the silver mounts probably hide some slight damage or defect; the highest quality; from a well-known collection; no marks

33 THREE VASES; probably part of a set of five; good quality, uncommon, blue lacking in depth; mark, Jade

34 Bowl; compartments each containing a scene in the life of a Mandarin; fair quality; interesting decoration; no mark

35 Pair of Bowls; between the two panels there is writing, probably poetry; very high quality, but one is very badly broken and therefore should not be in a collection; mark, Cheng-hua

36 Mustard Pot; decoration, female figures; blue only moderate, being indigo; no mark

37 Bowl; hexagonal; an interesting piece of high quality; mark, Cheng-hua

38 Mustard Pot; female figures; high quality

39 Bottle; decoration, symbols and implements; a pale but brilliant blue; an uncommon piece of high quality; no mark

40 A Vase; figures; high quality

41 Pair of Tea Caddies; barrel shaped; decoration, female figures; a particular type of decoration and shade of blue associated with these pieces; no mark

42 Scent Sprinkler; gourd-shaped; decoration, implements; like all Chinese pieces made for women's use, very delicate and of the highest quality; no mark

43 BOWL; soft and brilliant blue; mark, six characters awaiting translation

44 BOTTLE; pear-shaped; decoration, flowers; neither the shape, size nor decoration is very uncommon although the exhibitor has never been able to find its match in the intensity of the blue; no mark

45 VASE; small, cylindrical; the highest quality but the cover is missing; no mark

46 SUGAR BOWL; decoration, flowers; these were made in all sizes, this being about the smallest; very high quality; no mark (see No. 56)

47 BOTTLE; decoration, a rocky landscape, river and boats; an uncommon piece; quality, glaze and blue (although rather pale) of the highest; mark, Hsuan-te

48 EWER; lace decoration; an attractive piece and only slightly removed from the highest class, the blue wanting in intensity; no mark

49 BOWL; the drawing of the figures is most attractive; one lady is seen arranging her hair, using a pool at her feet as a mirror; a very beautifully potted piece; a delicate blue and brilliant glaze; mark, K'ang-hsi

50 PAIR OF BOTTLES; narrow-necked; of graceful shape and of the highest quality; the decoration is evidently taken from a piece of lace on a net-work ground; no mark

51 PAIR OF CUPS AND SAUCERS; tall; decoration, female figures; from the Dresden Museum; marks, made at the Hall of beautiful Jade

52 PAIR OF BUTTER DISHES AND COVERS; pale but brilliant blue; from a well-known collection; marks, Cheng-hua

53 MUG; decoration, ladies and flowers in compartments; the porcelain lid has been replaced by a silver one; mark, Jade

54 FIVE VASES, complete set, two without covers and three with covers; high quality; mark, Jade

55 PAIR OF TEAPOTS; the highest quality; no mark

56 SUGAR BOWL; decoration, flowers; mark, a double ring (see No. 46)

57 MUG; vase-shaped; decoration, flowers; an uncommon shape and an attractive blue; high quality: no mark

58 Two Plates; saucer-shaped; decoration, one of Philosophers looking at the symbol of life embroidered on a wall hanging; the blue and white and the drawing are remarkable; the other is the nearest match the exhibitor has been able to find and is much inferior, although from a very well-known collection; marks, Cheng-hua, Ming

59 Ginger Jar; small; decoration, blob hawthorn; the size, shape and decoration are not uncommon but the blue is so brilliant and intense that it is here exhibited apart from other pieces which it would over-shadow; from a colour point of view, the gem of the collection; no mark

60 Bottle; bell-shaped; a ceremonial piece decorated with a conventional bat, the emblem of "Good luck"; mark, a double ring

61 Pair of Bowls; moulded in many compartments; decoration, figures and asters; very high quality; mark, Cheng-hua

62 Pair of Teapots and Lids; Vandyke decoration; a somewhat pale but a very pure blue; from a well-known collection; no marks

63 Rouge Pot; globular; decoration, boys playing; an uncommon piece of good quality, somewhat marred by the lumps under the glaze which detract from its attractiveness and value; no mark

64 Wine Ewer; similar to No. 48; no mark

65 PAIR OF PLATES; the borders are moulded in compartments and the centres very delicately drawn; very high quality; mark, Cheng-hua

66 THREE PLATES; marks, K'ang-hsi

67 PAIR OF PLATES; decoration, ceremonial subjects; a very brilliant deep blue and good glaze which has been slightly rubbed in places by use, but for this would be good enough for any collection; marks, K'ang-hsi

68 PLATE; the unusual subject of the decoration is the charm of this piece; mark, Cheng-hua

69 TWO PLATES; flat-rimmed; decoration, lady playing with boys; these plates are known as "Peony Plates," because of the large peony painted in the centre of the back

70 BLEEDING DISH; late Ming or very early K'ang-hsi, shewing the transition between the two periods; a rare piece; no mark

71 PAIR OF PLATES; an attractive blue, soft and pure; the subject of one, a horseman tilting at bundles held on the end of bamboos by companions on a cliff, and the other a fight between two men evidently about the lady who is looking on over a garden wall; marks, four swastikas

72 PLATE; decoration, two ladies and a boy in a garden; exceptional quality; mark, Cheng-hua

Case 3

73 SET OF FOUR PLATES; decoration, a series of hunting scenes beginning with the ride to the meet with hound and falcon, and proceeding through full cry till the huntsmen are close to their quarry; probably there is at least one more subject depicting the kill; the drawing is particularly vigorous; the highest quality and the best plates in the collection; mark, Cheng-hua

74 PAIR OF SAUCER PLATES; without borders; uncommon; high quality; marks, K'ang-hsi

75 PAIR OF PLATES; decoration, female figures; beautiful quality; in the exhibitor's opinion exceedingly attractive in spite of the blue being somewhat opaque; marks, K'ang-hsi

76 PLATE; decoration, legendary figures in landscape; like many others of the K'ang-hsi period it bears the mark, Cheng-hua, a previous dynasty

77 PAIR OF PLATES; decoration, figures in contemporary William and Mary costumes and head-dress; that on the right is exceptionally fine; the blue of these plates is usually of the hue of indigo; mark, a leaf

78 FOUR PLATES; moulded and shaped; from a well-known collection exhibited at South Kensington Museum; mark, Jade

79 FOUR PLATES; decoration, a picnic party in a san-pan eating rice with chop-sticks; the blue rather opaque, but an interesting set of high quality; marks, Cheng-hua

80 PLATE; Ming period; exceptional quality for this period; note the soft grey blue which characterises blue and white of this dynasty; no mark

81 PAIR OF PLATES; an unusual size for this decoration the highest quality; no mark

82 PAIR OF PLATES; saucer-shaped; decoration, emblems of the seasons; in the centre a rabbit; these are known as "Rabbit plates." Rare and of good quality; mark, a conch

83 PLATE; decoration, a warrior is climbing the wall of a garden in which two ladies are waiting; an exceptionally brilliant piece in every respect; mark, Cheng-hua

84 PAIR OF PLATES; decoration, a monkey in a tree teasing deer; a rare design; the highest class; mark, Cheng-hua

85 PLATE; decoration, Mandarin and lady in a garden; the hawthorn border is rare; mark, K'ang-hsi

86 SIX PLATES; different sizes of the "Warrior" or "Love-chase" plates; these have become scarce and are rarely found now in such good quality; marks, K'ang-hsi, Cheng-hua

87 PLATE; decoration, dragon and fish; a soft and brilliant blue; the highest quality; mark, a square character

88 THREE PLATES; decoration, domestic scenes; the centre one is the best and obviously painted by the master hand; compare the placing and drawing of the small panels in the borders; marks, Bevebe, K'ang-hsi

89 THREE PLATES; decoration, domestic scenes; very high quality, blue and glaze; marks, K'ang-hsi

90 PLATE; saucer-shaped; decoration, two demons fighting before a Mandarin; in this example the colour known as peach-bloom as well as the blue is under the glaze; a rare piece; mark, a flower

91 PAIR OF PLATES; decoration, lady sewing; early K'ang-hsi showing in the blue and style of decoration of the border the transition from Ming; marks, a fungus

92 PAIR OF PLATES; saucer-shaped; marks, Cheng-hua

93 PAIR OF PLATES; saucer-shaped; decoration, a lady and gentleman on a terrace; good quality; marks, K'ang-hsi

94 PAIR OF PLATES; decoration, hunting scenes; in the one it will be noticed that the discharged arrow is in mid-air, and in the other it has transfixed the hunted animal; they probably form part of a series; good quality; marks, Cheng-hua

95 PLATE; moulded border; decoration, female figures; a pale but brilliant blue; an uncommon piece of high quality

Case 4

96 PAIR OF CUPS AND SAUCERS; soft paste; decoration, European castaways with natives on a tropical shore; curious subject but the blue has a purple cast; Kien Lung; no mark

97 VASE; pear-shaped; fine quality in every respect; soft paste; mark, Jade

98 PAIR OF VASES; very rare; egg-shell; soft paste; Yung Cheng; no mark

99 ROUGE POT; soft paste; Kien Lung; mark, a double ring

100 CUP AND SAUCER; two-handled; soft paste; showing European influence; probably Yung Cheng; no mark

101 THREE ROUGE POTS AND LIDS; soft paste; Kien Lung; mark, a double ring

102 ROUGE POT AND LID; soft paste; a brilliant piece; mark, a bat

103 CUP AND SAUCER; the blue is over the glaze in the form of enamel; a later invention; Kien Lung; no mark

104 PLATE; saucer-shaped; it is rare to find a plate of soft paste; mark, a leaf

105 VASE; bottle-shaped; soft paste; mark, Cheng-hua (four characters)

106 COLLECTION OF MINIATURE TEAPOTS, COFFEE POTS, HOT WATER JUGS, PLATES, CUPS AND SAUCERS; the highest quality; the cups and saucers are egg-shell porcelain

107 SET OF THREE SALT SELLERS; decoration, a Kylin; the highest quality; from a well-known collection; no mark

108 PAIR OF CUPS AND SAUCERS; egg-shell; decoration, flowers in compartments; mark, a conch

109 PAIR OF SALT SELLERS; spirally moulded; the highest quality; no mark

On Top of Cases

110 SUGAR BOWL; used as a flower pot; the design of asters has been much copied in modern porcelain of all countries; the blue of this design is usually much darker, indigo, often almost black; the cover is missing and therefore it is not a collector's piece; mark, a leaf

111 PAIR OF FLOWER POTS; the magnolia and the hawthorn are reserved in white on a vignetted ground of blue on white; an uncommon type of decoration; marks, a double fungus

Case 5

112 BEAKER; decoration, leaves of sweet flag; a modern piece of good quality and blue but, of course, of no value or interest to a collector

113 PLATE; decoration, female figures; modern Chinese and of no interest to a collector

114 PAIR OF VASES; globular; decoration, a gateway in the great wall; modern Chinese and therefore have no place in a collection except for comparison

115 BOWL; decoration, a swimming fish; modern Japanese

116 PAIR OF POT-POURRI JARS; decoration, two sunk and moulded panels of landscapes, a ground of arabesques; these were bought by the exhibitor in Japan thirty years ago, and compare favourably with the Chinese, but they are exceptional pieces; note the intense vitrification giving the paste almost the appearance of glass

117 FIVE PIECES OF CHINESE PORCELAIN; genuine, and of the Kang-hsi period, but unworthy of a collector's attention; they would have been high-class pieces but, through imperfect firing, the blue and the glaze are faulty and the white has become tinged

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